50th YEAR AUGUST 1931 NO. 5

PERRY'S MUSICAL MAGAZINE

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BUNGALOW BLISS. Syncopated Waltz	Childers	50
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OLD FOLKS AT HOME MARCH. Four-Hands	Butler	50

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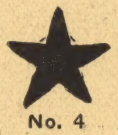

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PERRY'S · MUSICAL · MAGAZINE

50th YEAR | SEDALIA, MO., AUGUST, 1931 | NUMBER 5

Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

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Where change of address is desired, the old and new address should be mentioned.

Subscriptions may commence with any month desired.

LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

(Continued From Last Month.)

"Let this summons," they write, "to so noble a work not be heard in vain. Delay no further to transport us back to those long-departed days when the power of Polyhymnia moved with mighty spells alike the hearts of the multitude and of the consecrated priests of art. Need we say with what deep regret your late retired mode of life has filled us? Is any assurance required that all eyes have been turned towards you, and that all have seen with sorrow that he, whom they acknowledge as the highest of living men in his own domain, should have looked on in silence while our German soil has been invaded by the footsteps of foreign art, the seat of the German muse usurped, and German works have become but the echo of those of strangers, threatening a second childhood of taste to succeed its golden age? etc. * * *"

Beethoven declined reading the paper till he should be alone. "I arrived," says Schindler, "only just as he had finished its perusal. He communicated to me the contents, and after running them over once more, handed the paper quietly to me; then turning towards the window, he remained some time looking up at the sky. I could not help observing that he was much affected, and, after I had read it, I laid it down without speaking, in the hope that he would first begin the conversation. After a long pause, whilst our eyes never ceased following the clouds, he turned round, and said, in a tone which betrayed his emotion, 'It is really gratifying! I am much pleased.'" To Schindler's entreaties that he would accept the proposal he replied, "Let us get into the open air." After a great deal of discussion and management, not without innumerable provocations, intrigues on the part of selfish managers, etc., the concert was arranged. Still it was a glorious day for Beethoven and for art. The theatre was crowded. The master, standing with his back to the proscenium, was not even sensible of the tumultuous applause of the auditory at the close of the symphony, until Mme. Unger, by turning round and making signs, roused his attention, that he might at least see what was going on in the front of the house. This acted, however, like an electric shock on the thousands present, who were struck with a sudden consciousness of his misfortune; and as the floodgates of pleasure, compassion and sympathy were opened there followed a volcanic explosion of applause, which seemed as if it would never end.

Beethoven died on the 26th of March, 1827, aged fifty-six, during a tremendous hail storm, after a most painful sickness, brought on by a cold taken while traveling, and aggravated by carelessness on his own part and neglect on the part of those who should have been nearest to him. Several beautiful anecdotes are told of his last sickness. Thus, only a few days before his death, he received from an admirer in England a magnificent present of all Handel's works, whom he had always reverenced as the greatest of composers. The volumes were laid upon his head; and he exclaimed, pointing to them, "That is the true thing" (Das ist das Wahre) and he spent his brightest hours for the last few days in poring over the notes of those sublime religious strains.

Beethoven was a Catholic by birth. His was a deeply religious spirit; although religion was with him rather a matter of sentimental and experimental feeling, than of any technical creed and system. It is said he had written with his own hand two inscriptions, said to be taken from the temple of Isis, which were framed, and lay constantly upon his writing table. They were as follows:

1. "I am that which is—I am all that is, all that was, and all that shall be—no mortal man hath my veil uplifted!"

2. "He is One, self-existent, and to that One all things owe their existence."

Two things he would never talk about—religion and thorough bass. For he regarded them both as things ultimate and settled; the one the foundation of life, the other of music. He regarded a good life as the only confession of faith; and the production of true works of musical art as the only solution of the laws of harmony. His life and his music alike were a yearning and striving towards the spiritual essense, which he felt to be supreme, and the ground of all things. His music was his religion; into that he poured his life. In his music he aspired to the Infinite. In his music he accomplished the great sacrifice of self, and displayed the heroic will by his resolute adherence to the theme, mastering and controlling his thronging inspirations. In his music was he always true, as in his life, compromising nothing for effect, for immediate success or comfort, but spending himself to give worthy utterance to holy and deep sentiments. In his music are the tenderest love, and energetic will, and loftiest aspiration, and purity and faith; as he himself said, "The secret of all true art lies, after all, in the moral." To such truth-loving self-renunciation as his, how much was revealed! How much he has bequeathed to the ages in that language which admits of no misconstructions, like words; which sets forth no partial truths, like all thoughts and systems which are only started to be contradicted; that language which comes from the heart of the man, and expresses the sentiment which reconciles all conflicting views, and speaks to the heart again! When will the world appreciate his music?

We add the following from Fetis' Biographie Universelle:

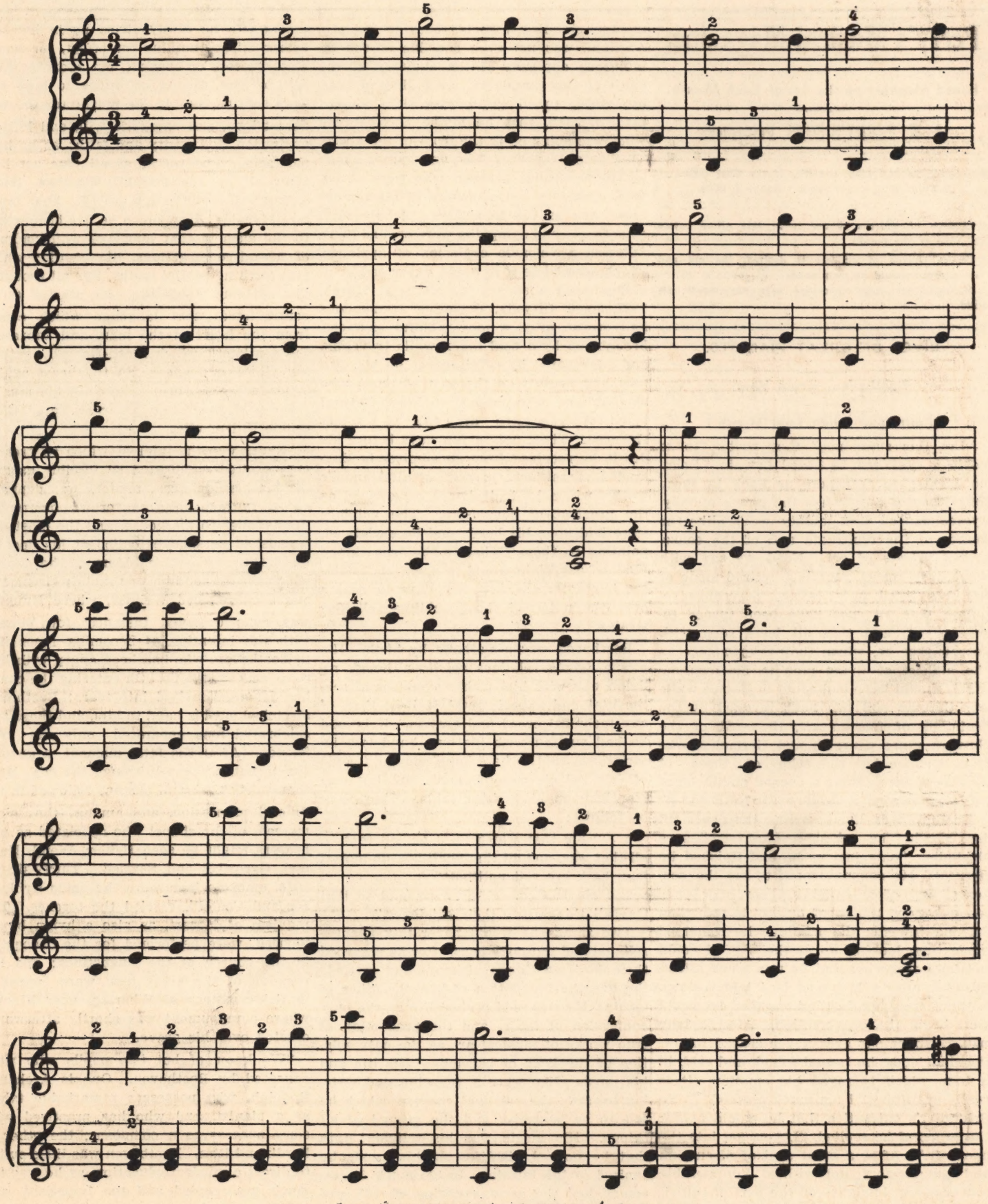
"Never was the interest which so great a man excited manifested so forcibly as during his last sickness; anxiety was depicted on every face; a great crowd obstructed the avenues to his house, and the most distinguished personages called at his door to learn the news. The report of the danger which threatened him was rapidly circulated, and soon reached Weimar, where Hummel was, who departed instantly for Vienna, with the intention of becoming reconciled to Beethoven, who had been angry with him some years previous. On entering the chamber, Hummel melted into tears; Beethoven stretched out his hand to him, and these two celebrated men separated only as true friends. After the fatal moment, a general consternation spread through the city. More than thirty thousand persons followed in the funeral procession, and among the eight masters of the chapel who officiated as pall bearers might be seen Eybler, Weigl, Hummel, Gyrowetz and Seyried. Thirty-six artists, among whom were the poets Grillparzer and Castelli, carried the torches. The requiem of Mozart, as also a hymn by M. Seyried, were performed for the obsequies, in the church of the Augustines; and the remains of the great man were deposited in the cemetery of Wharing, near Vienna, where a monument was shortly afterwards erected over his grave.

"We know of but two pupils who were educated by Beethoven. One is Archduke Rodolph, who possesses remarkable talent as a pianist, and who has practised with some success as a composer; the other is Ferdinand Ries. Beethoven was little suited to direct a musical education, as he was too much preoccupied and too impatient, and could not follow the progress of a pupil in methodical order.

(To Be Continued.)

THE FISHER GIRL WALTZ

J. OWEN LONG



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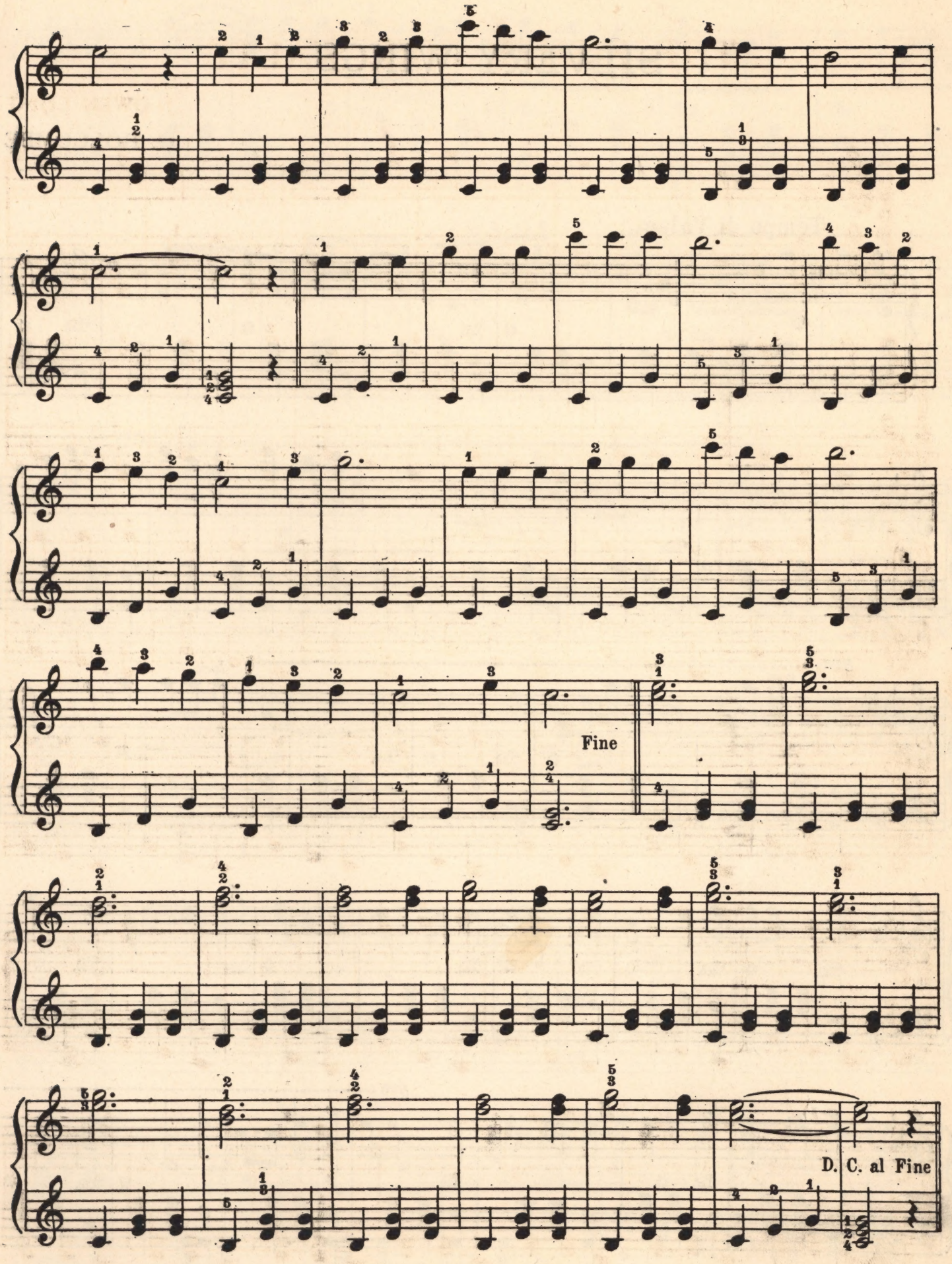
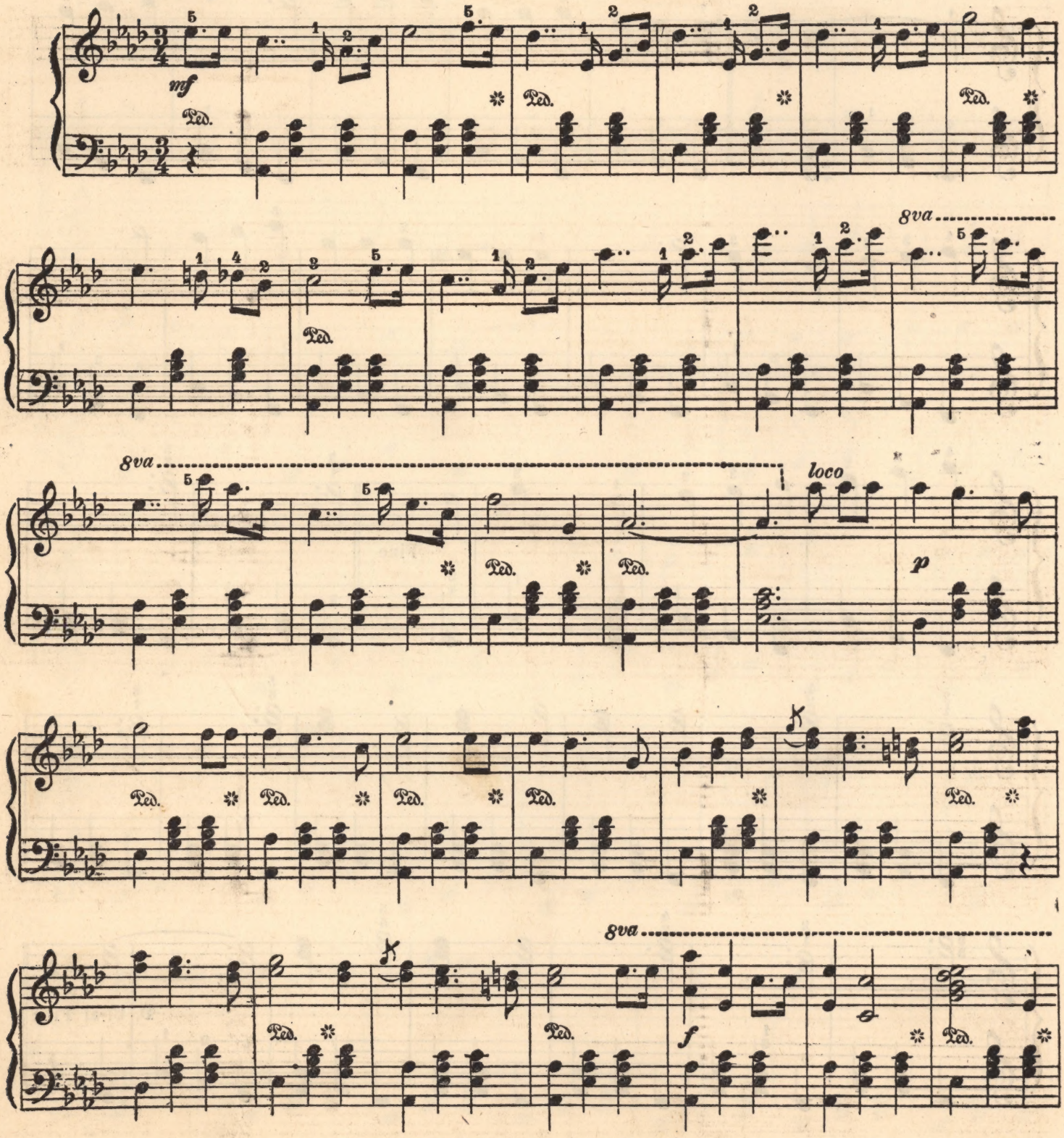

Fine
D. C. al Fine

SILVERY WINGS

G. HOLCOMBE

Tempo di Valse



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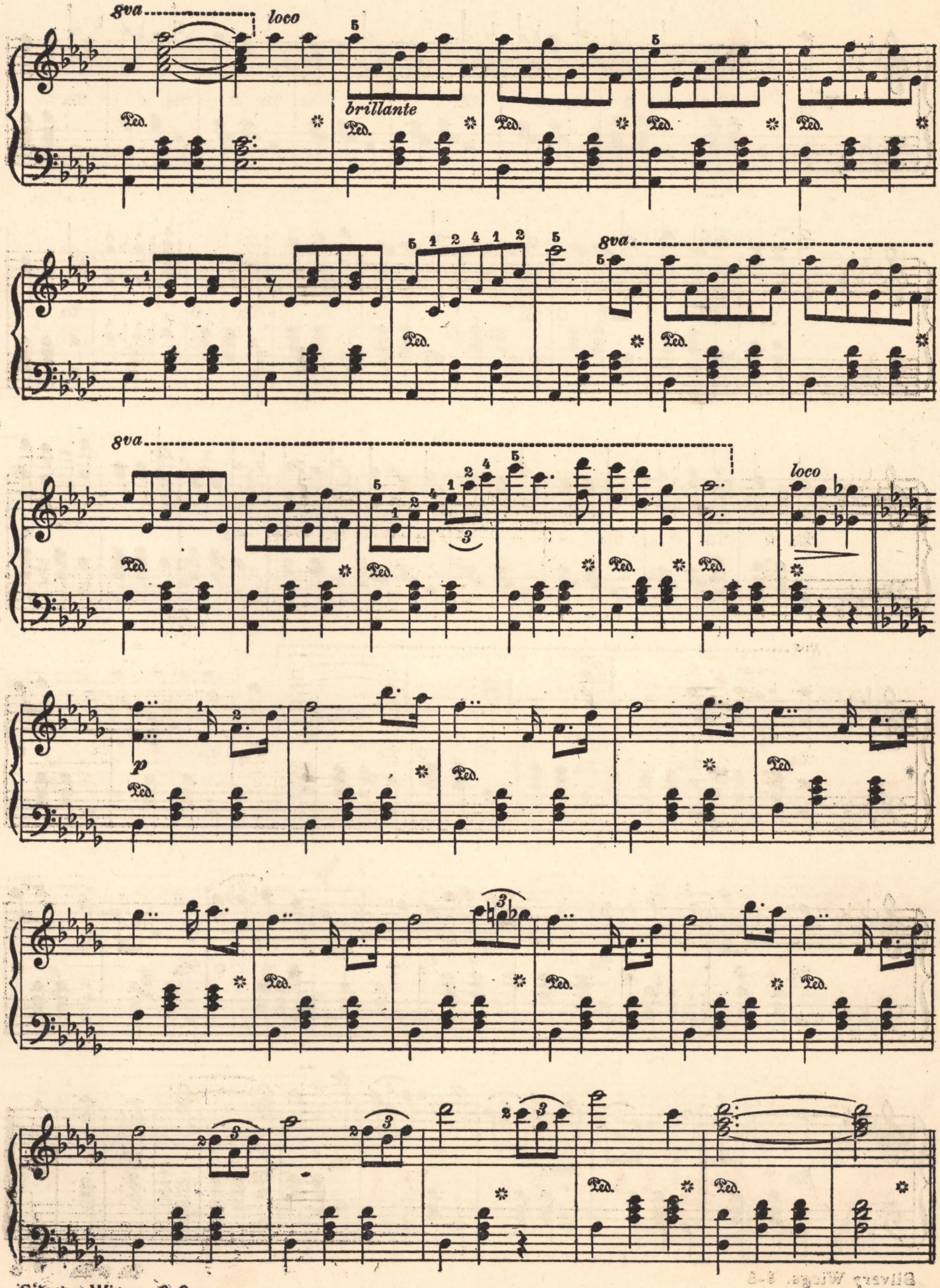
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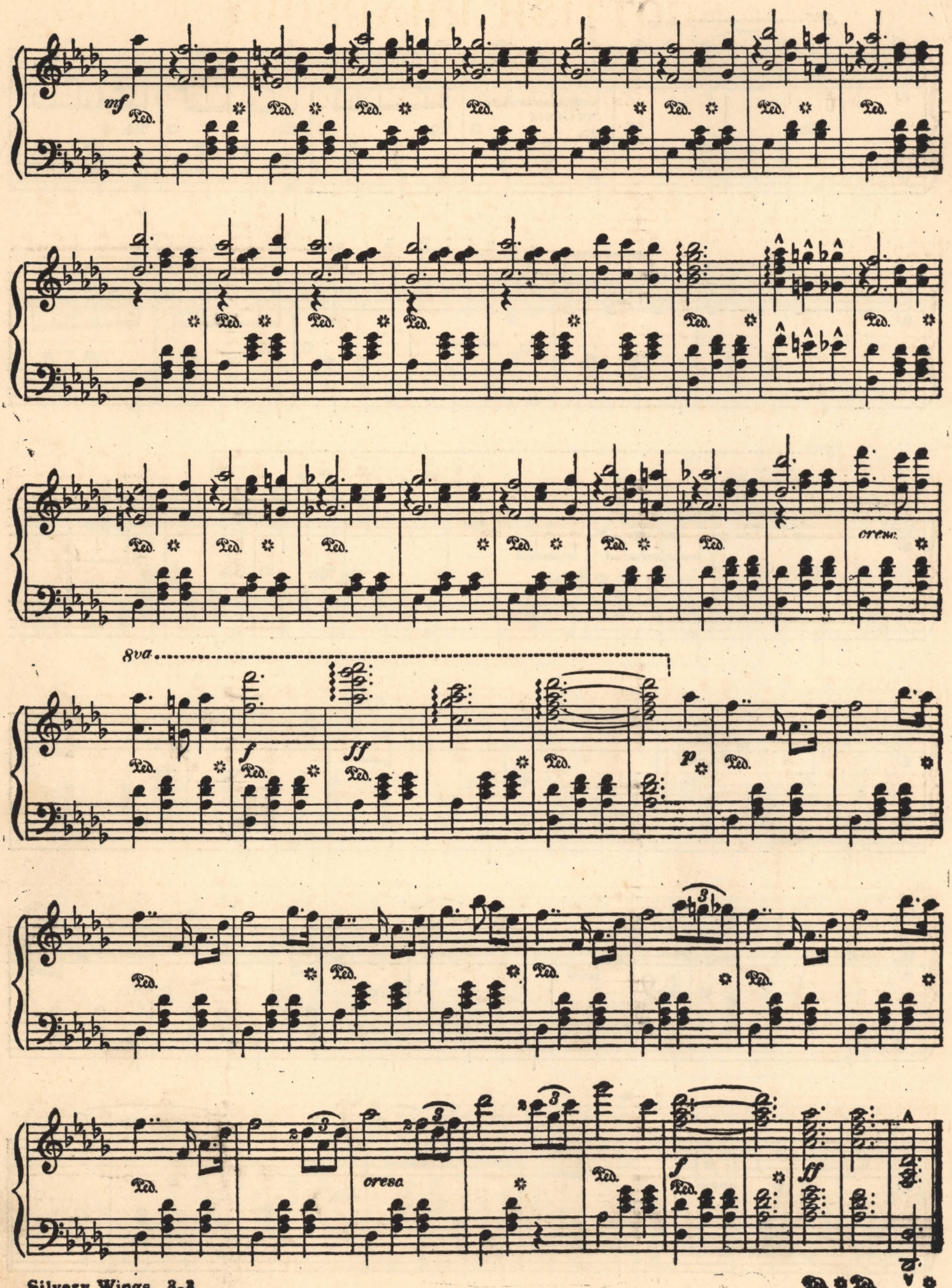
mf
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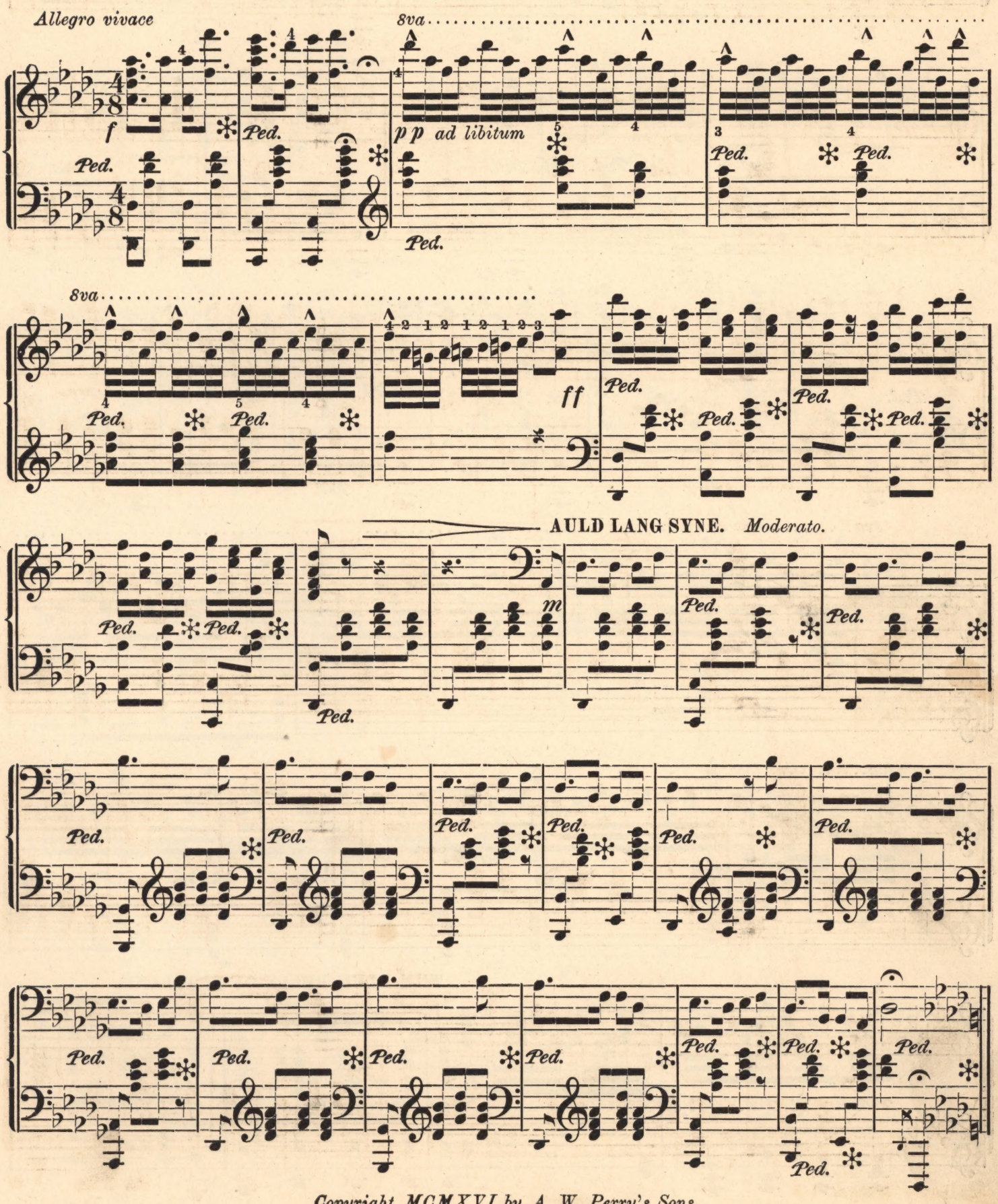
8va
f
ff
p
cresc.
cresc.
A

SCOTTISH RHAPSODY

INTRODUCING

"AULD LANG SYNE", "COMIN' THRO' THE RYE" and "BLUE BELLS OF SCOTLAND".

M. W. BUTLER.



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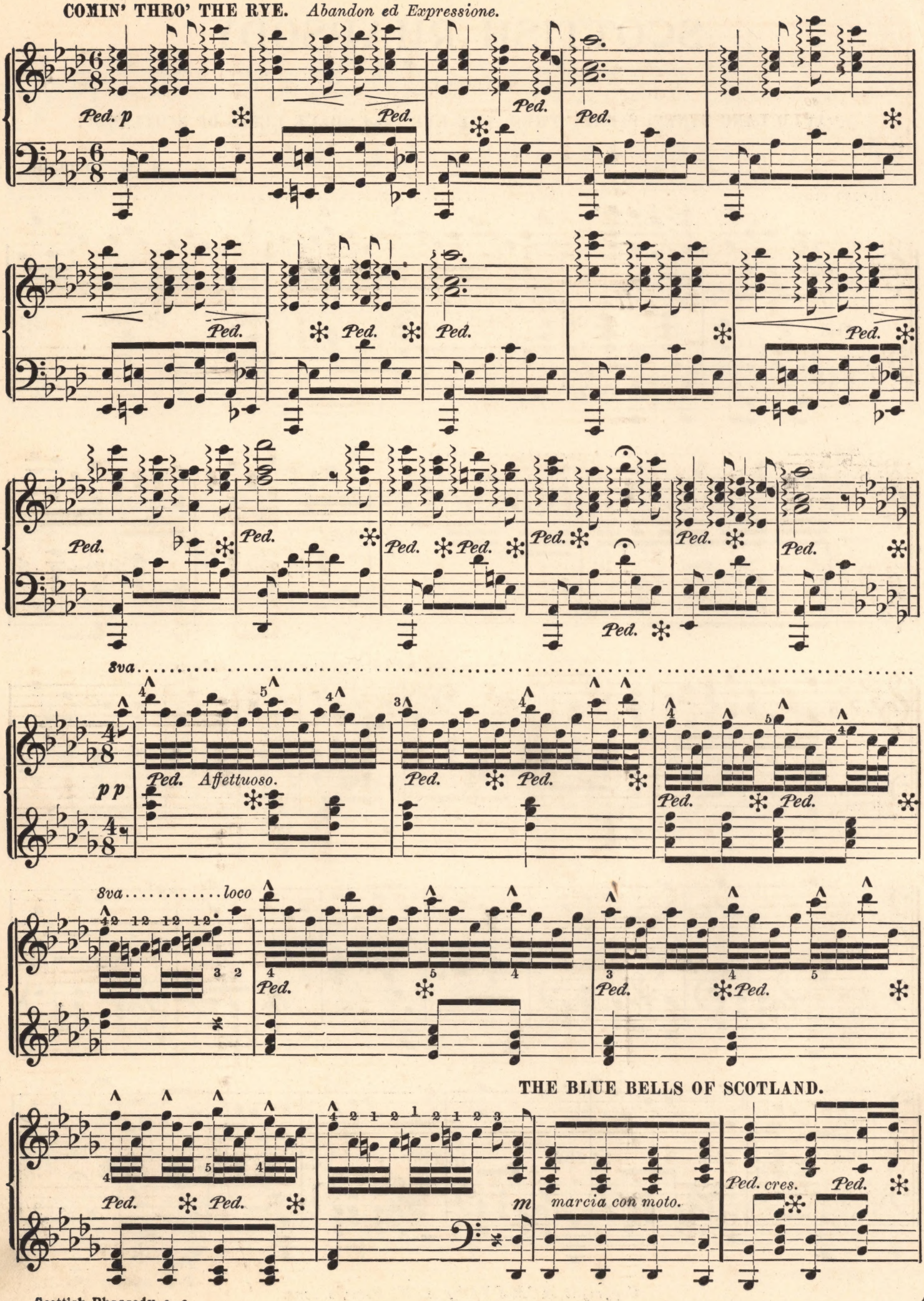
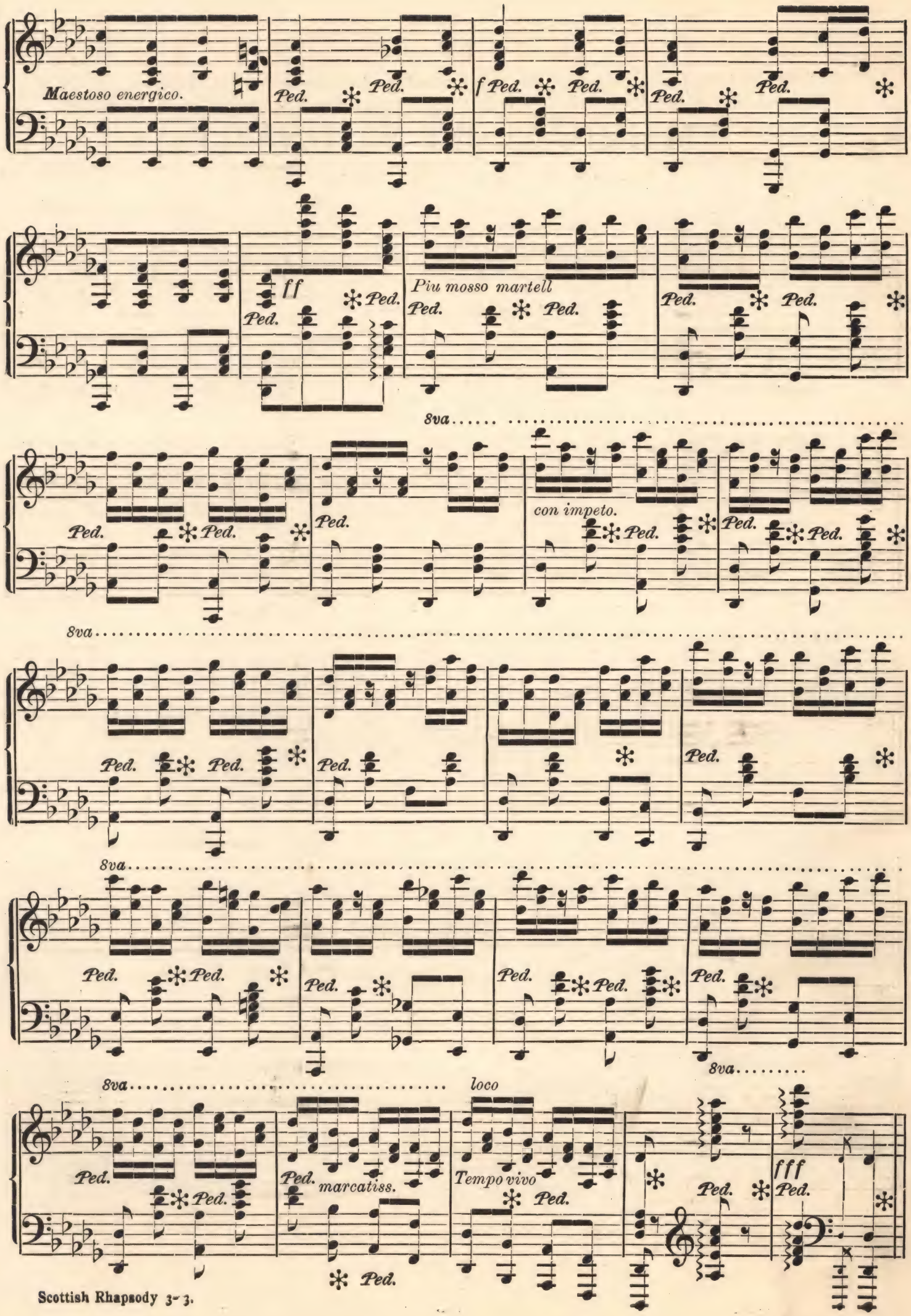
COMIN' THRO' THE RYE. *Abandon ed Expressione.*




Maestoso energico.
Ped.
f
ff
Più mosso martell
8va
con impeto.
loco
Tempo vivo
marcatiss.
fff

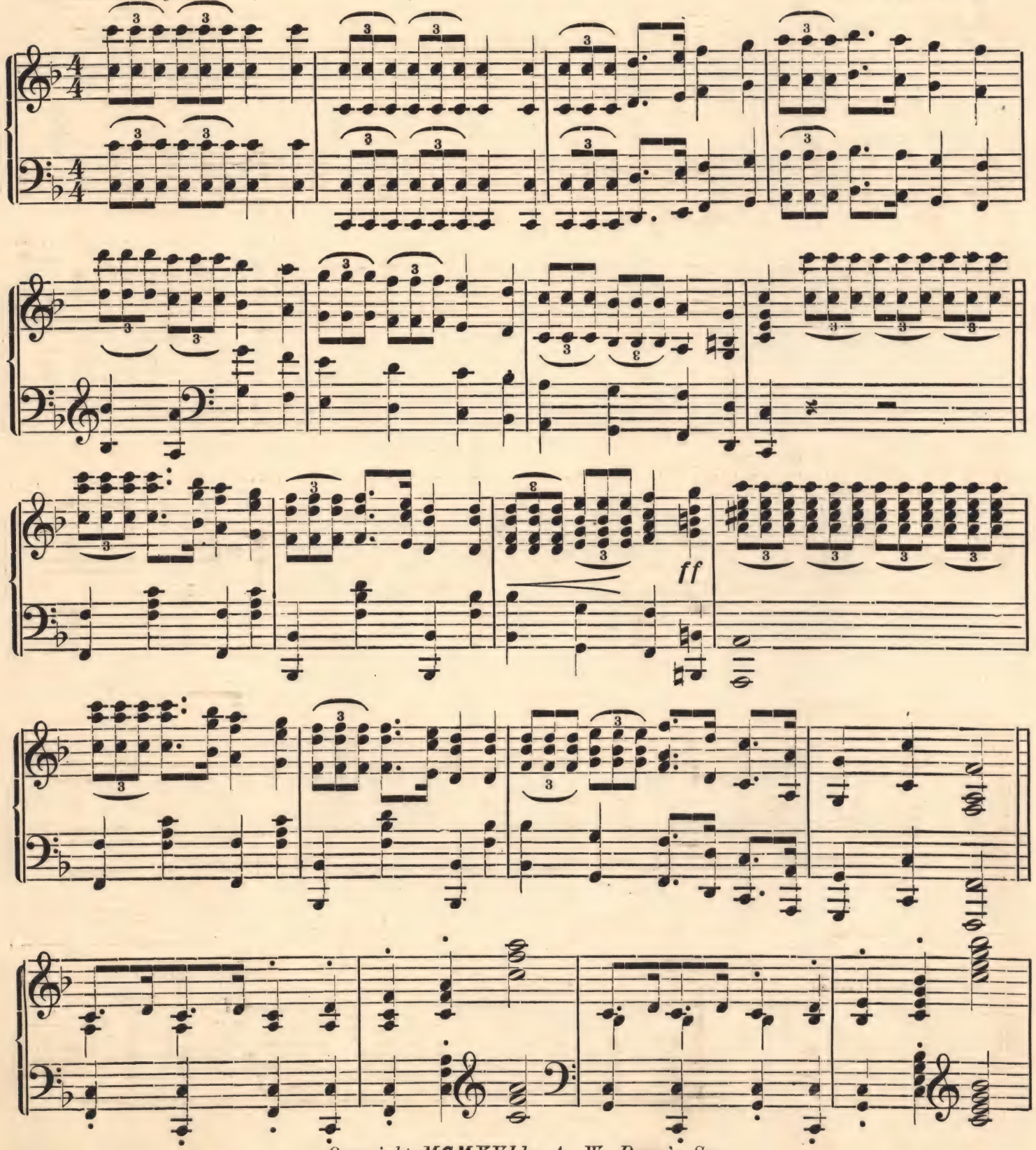
To the Second Regimental Band of Virginia consisting of Professor Will H. Ruebush, Director, and 31 loyal sons of my Alma Mater, S. C. I. Conservatory, who left for Mexico June 26, 1916.

AMERICA! MY COUNTRY.

Grand March Militaire.

In Martial Style.

J. OWEN LONG



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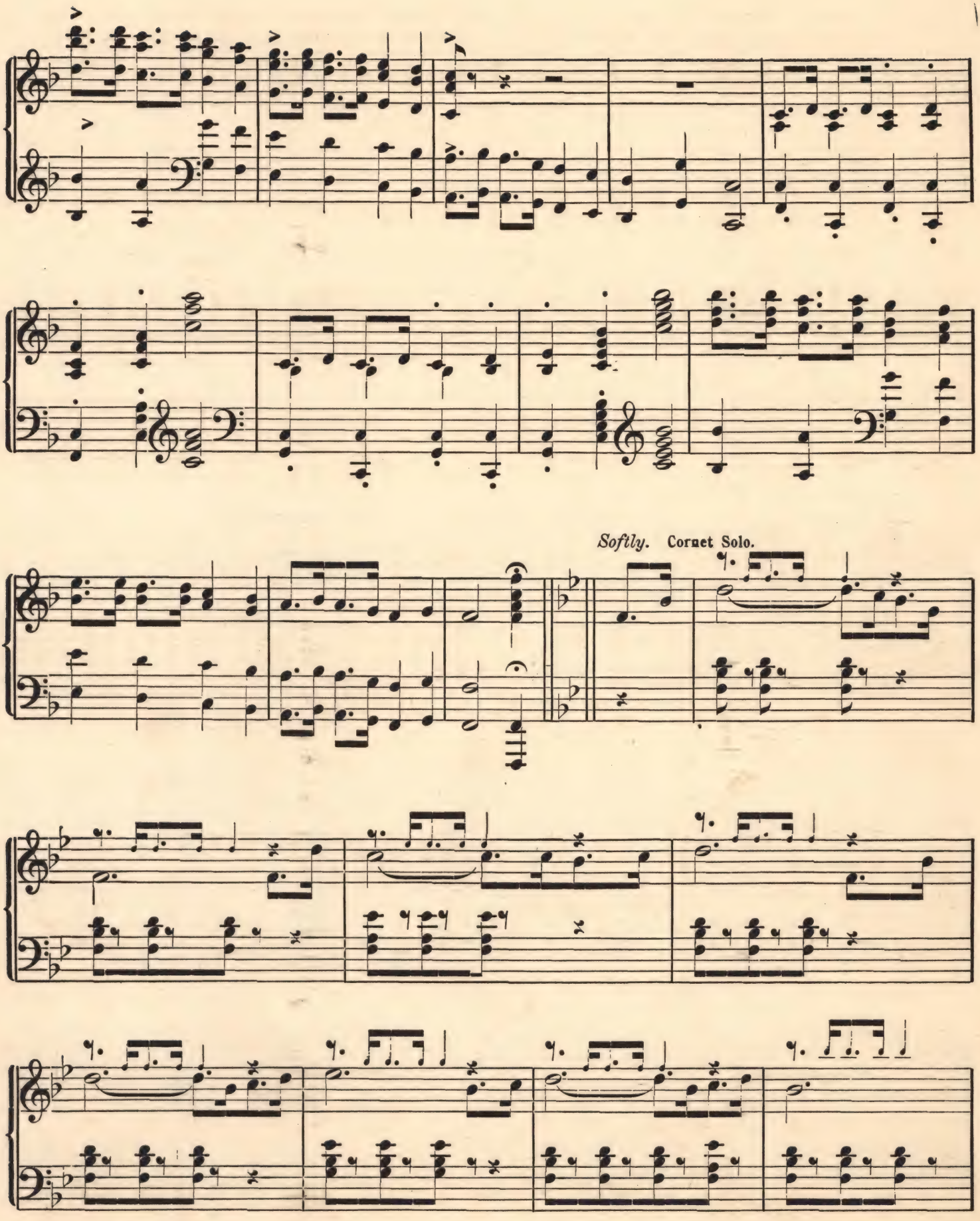
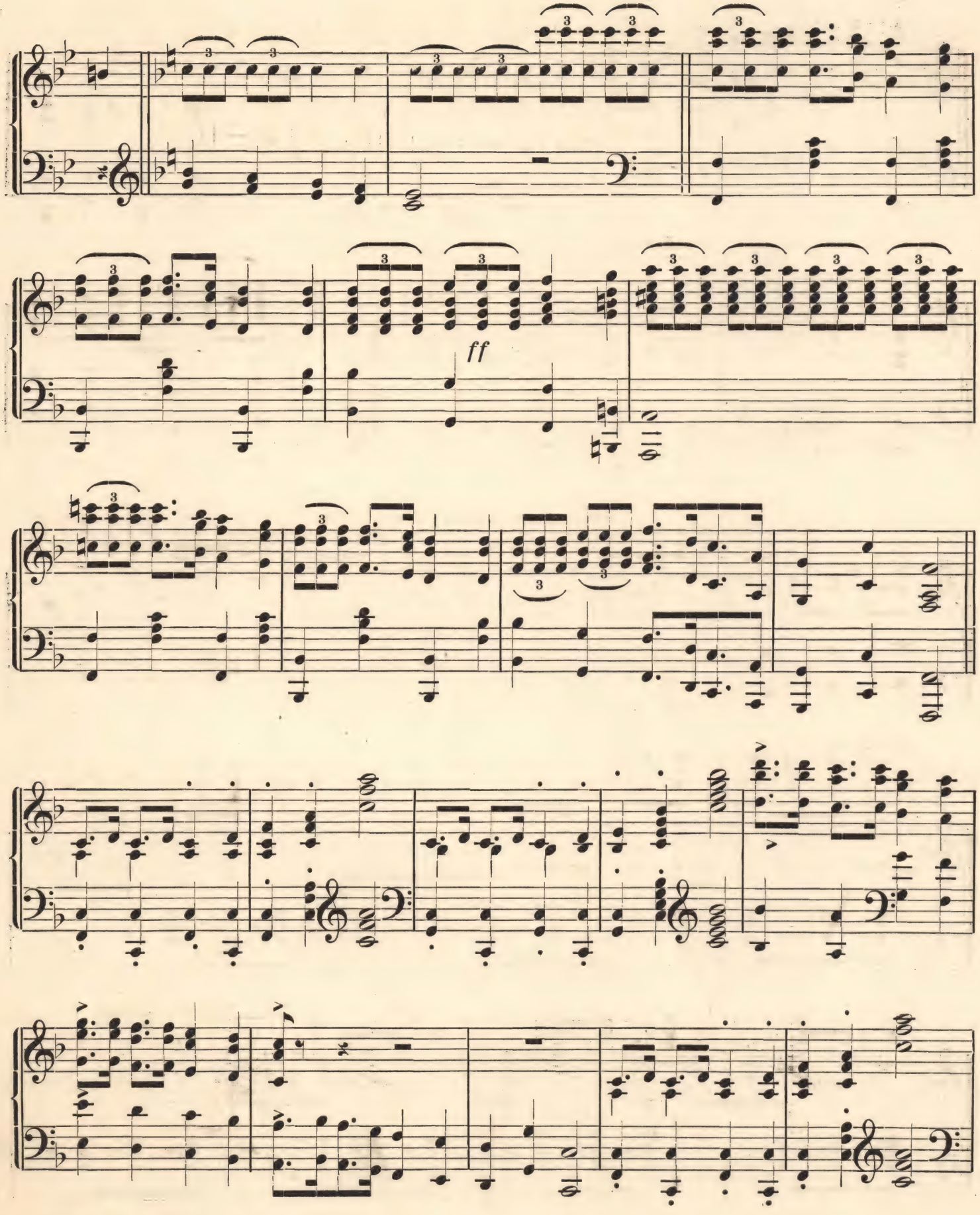

Softly. Cornet Solo.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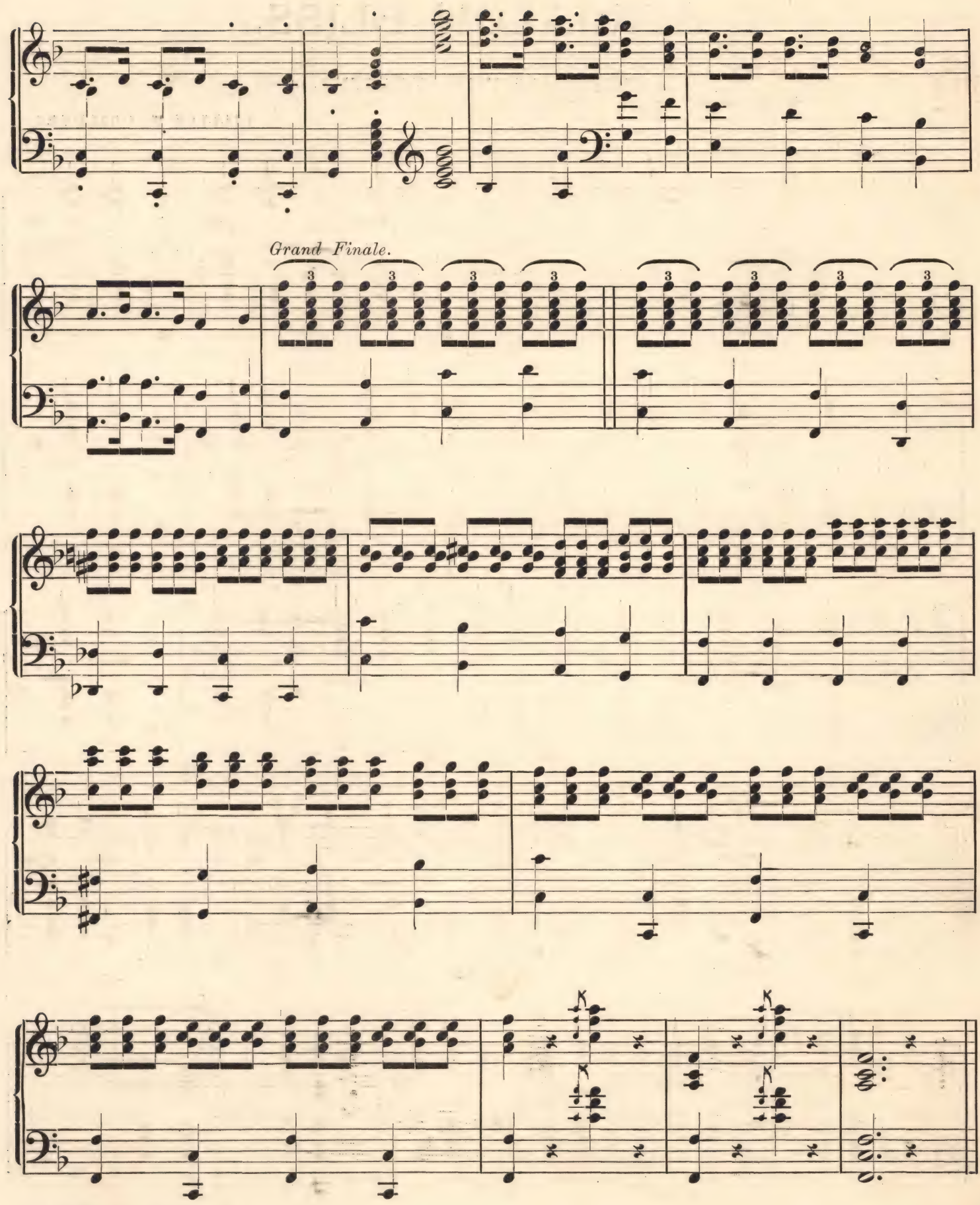
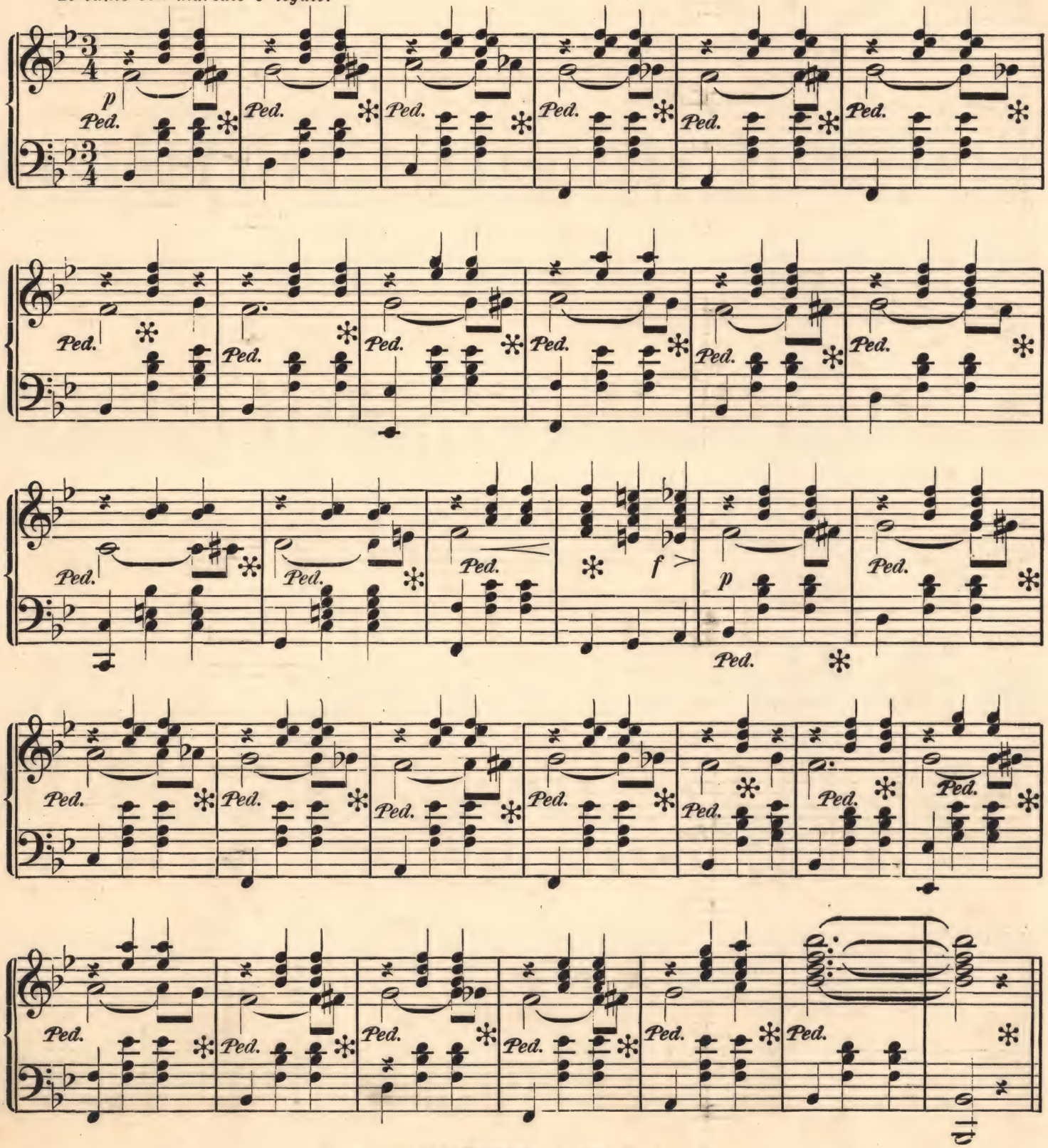

Grand Finale.

BUNGALOW BLISS.

SYNCOPATED WALTZ.

LILLIAN M. CHILDERS.

Il canto ben marcato e legato.



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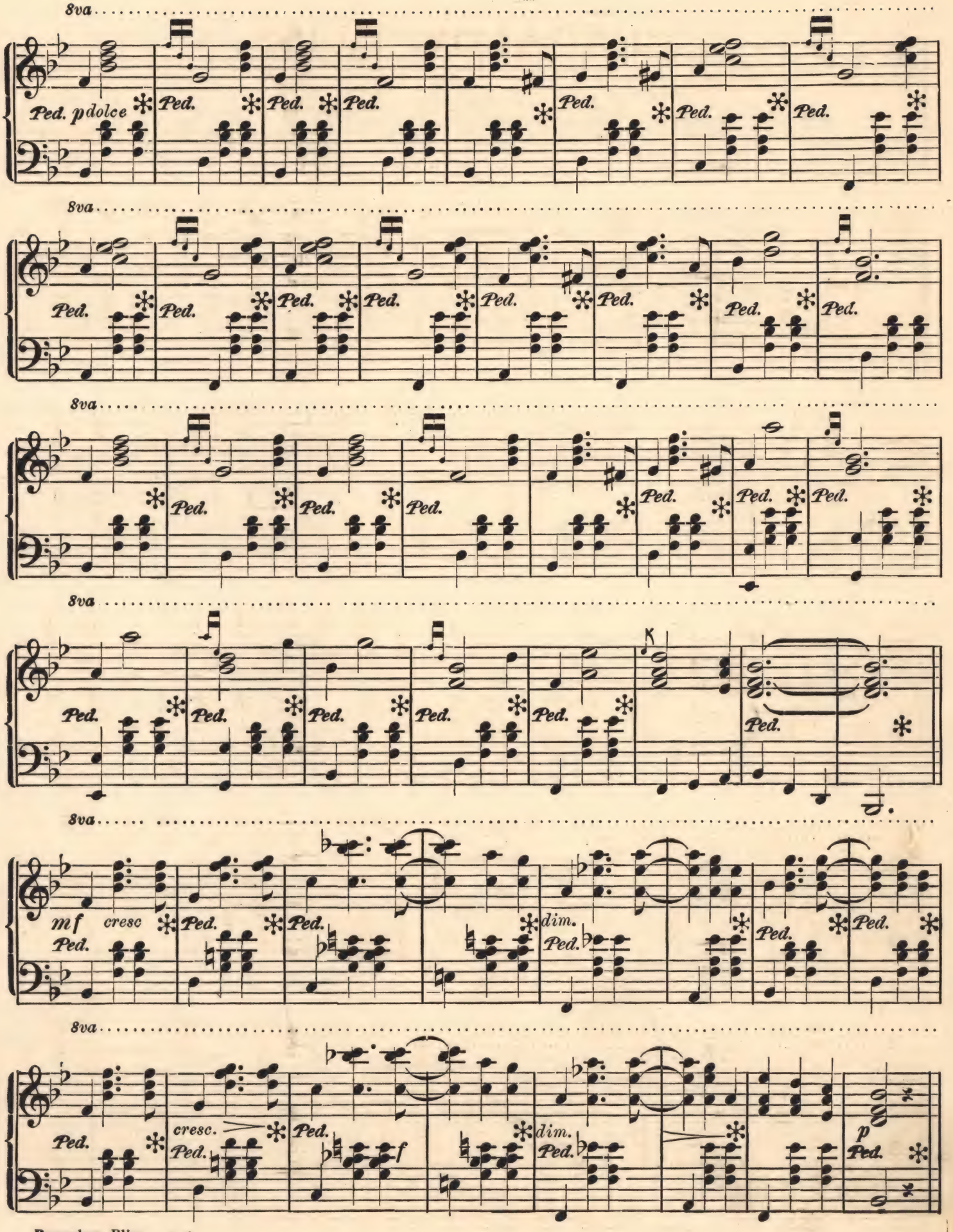
8va
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mf cresc
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8va
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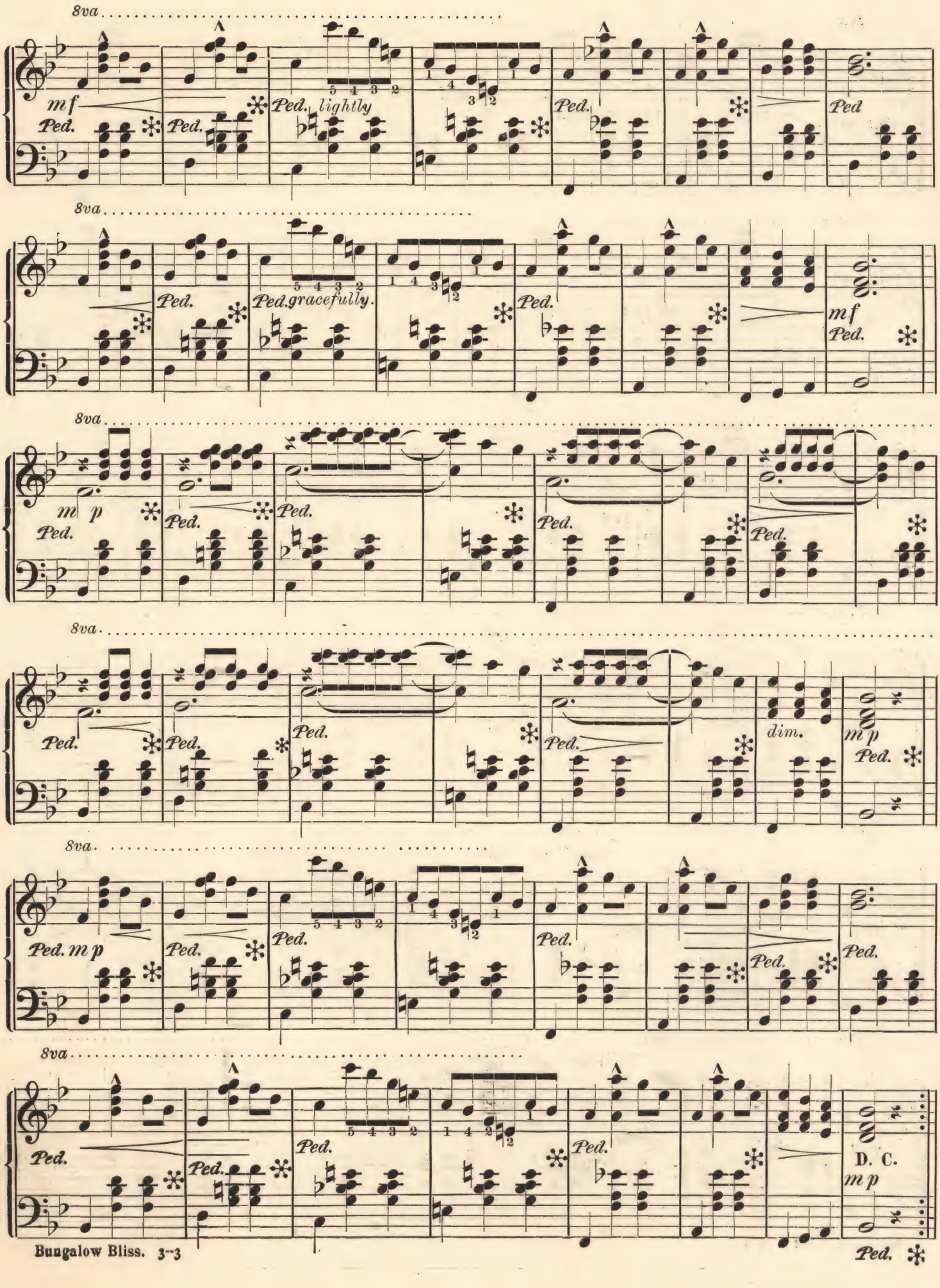
Ped.
f
dim.
p


8va
mf
Ped.
lightly
gracefully.
mf
mp
dim.
D. C.

Just Again Love's Old Sweet Story.

(I LOVE YOU.)

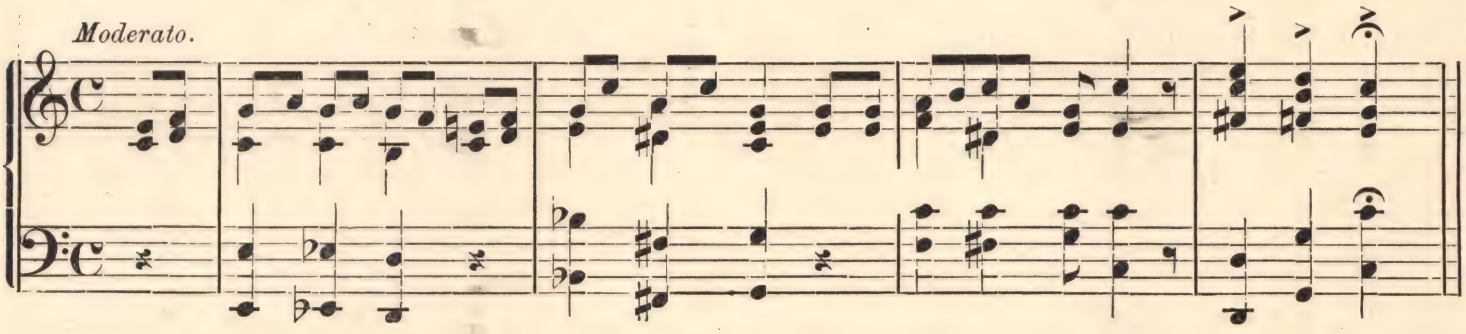
SONG AND CHORUS.

LILLIAN J. OGDEN.

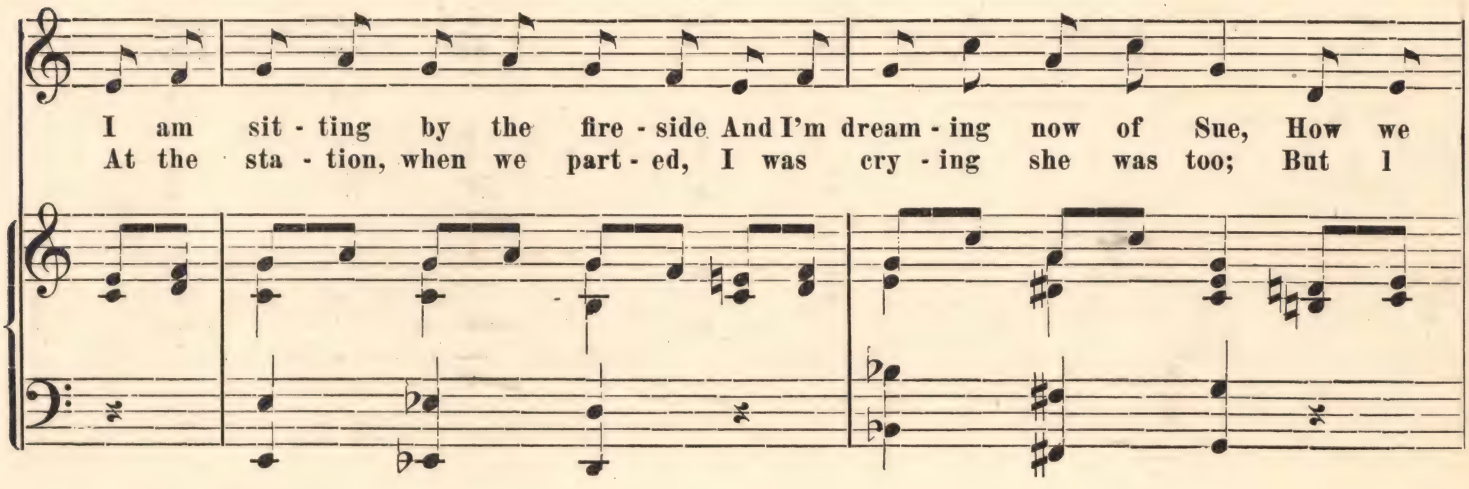
J. OWEN LONG.
Composer of
"Beneath the Old Plum Tree." etc

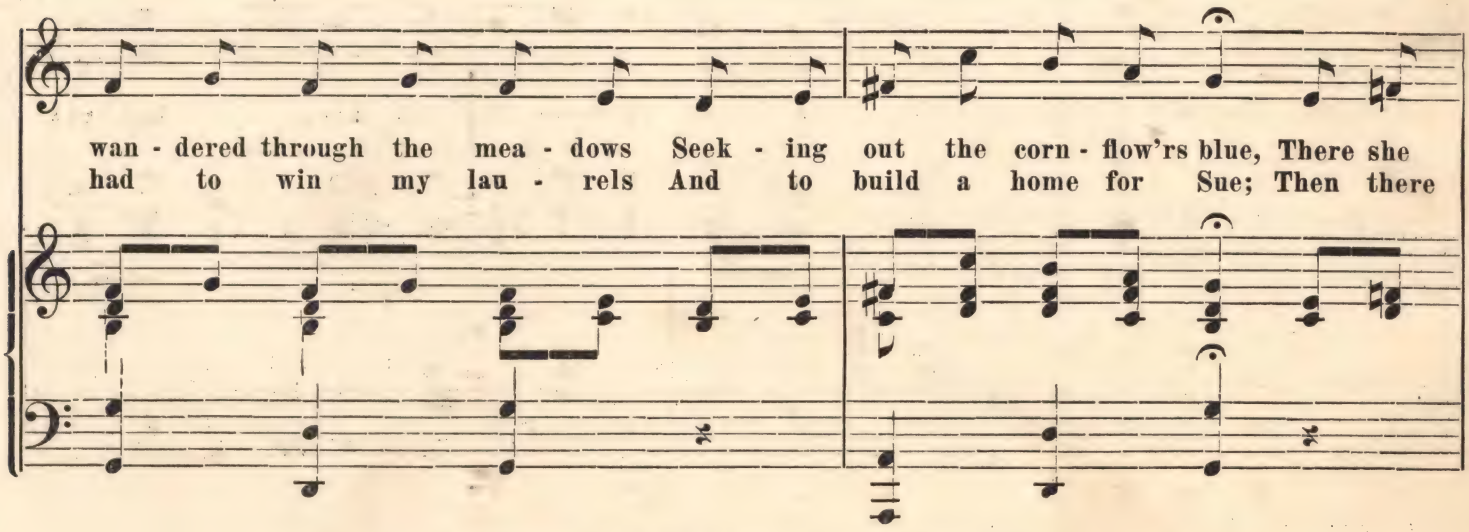
INTRODUCTION.

Moderato.



Don't hurry.





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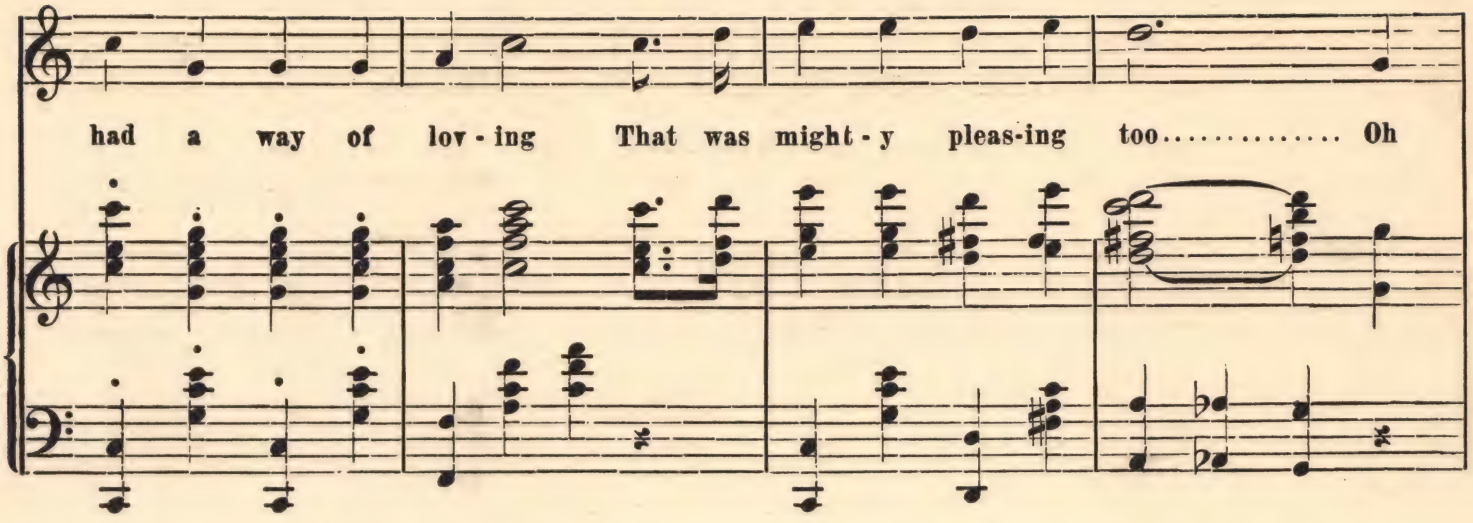
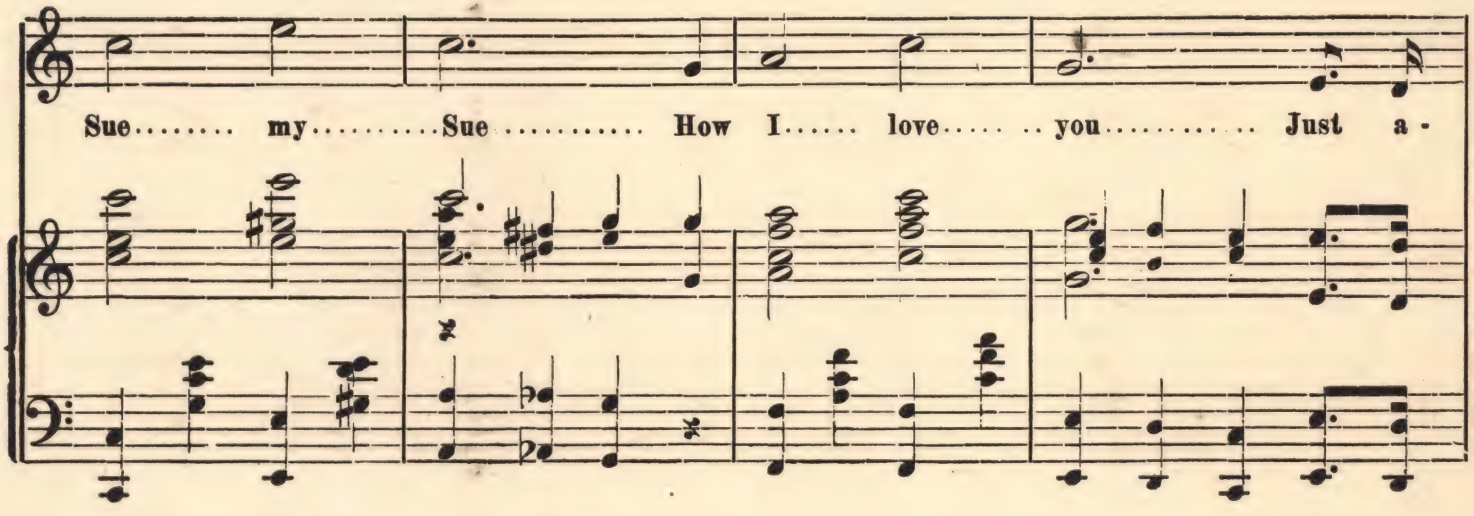
told me that she loved me, And she prom - ised to be true, But I
came an aw.....ful sto - ry, And I roamed the whole world through, But she

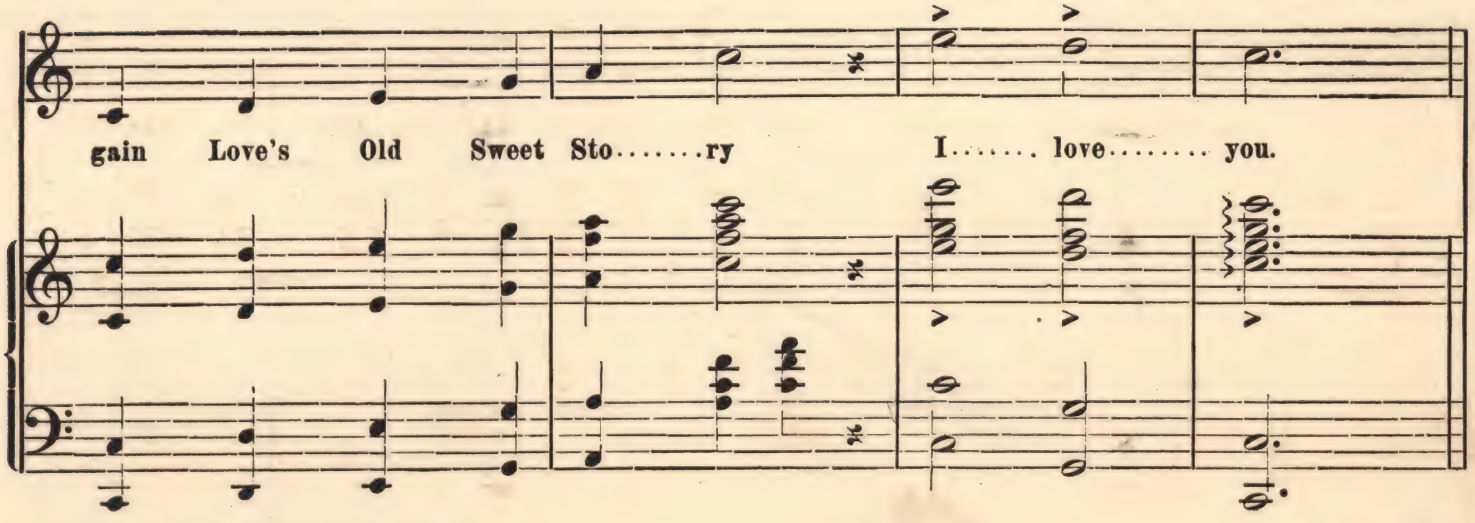
said, "you're on.....ly jok.....ing, I know you."
wait.....ed for my com.....ing, She was true.

CHORUS. *Much faster.*

And her lips were like the cher-ries, And her kiss - es like the dew,..... And she


had a way of lov - ing That was might - y pleas-ing too..... Oh


Sue..... my.....Sue ..... How I..... love..... you..... Just a -

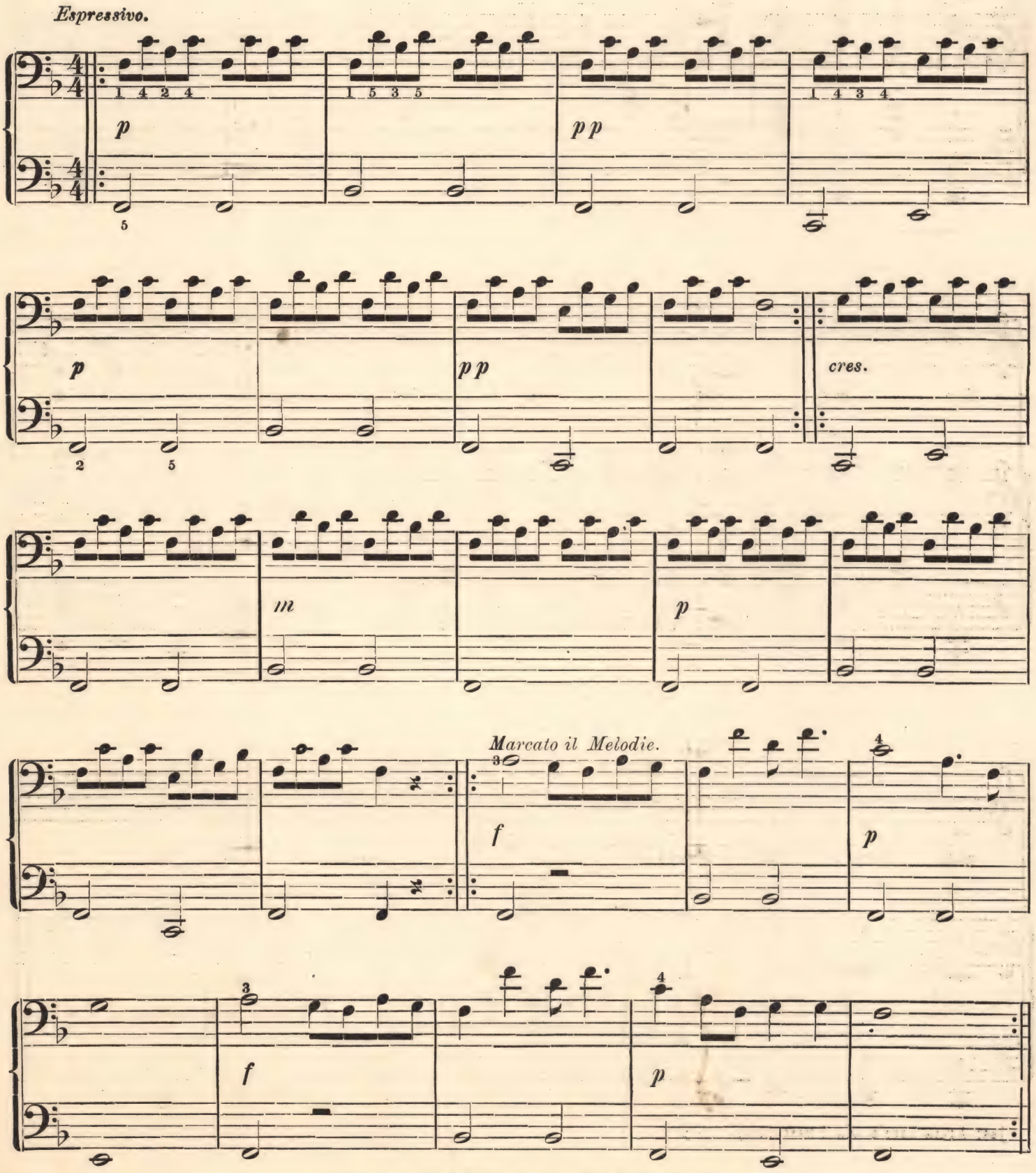

gain Love's Old Sweet Sto.....ry I..... love..... you.

OLD FOLKS AT HOME MARCH.

DUET FOR PIANO OR ORGAN.

SECONDO.

M. W. BUTLER.



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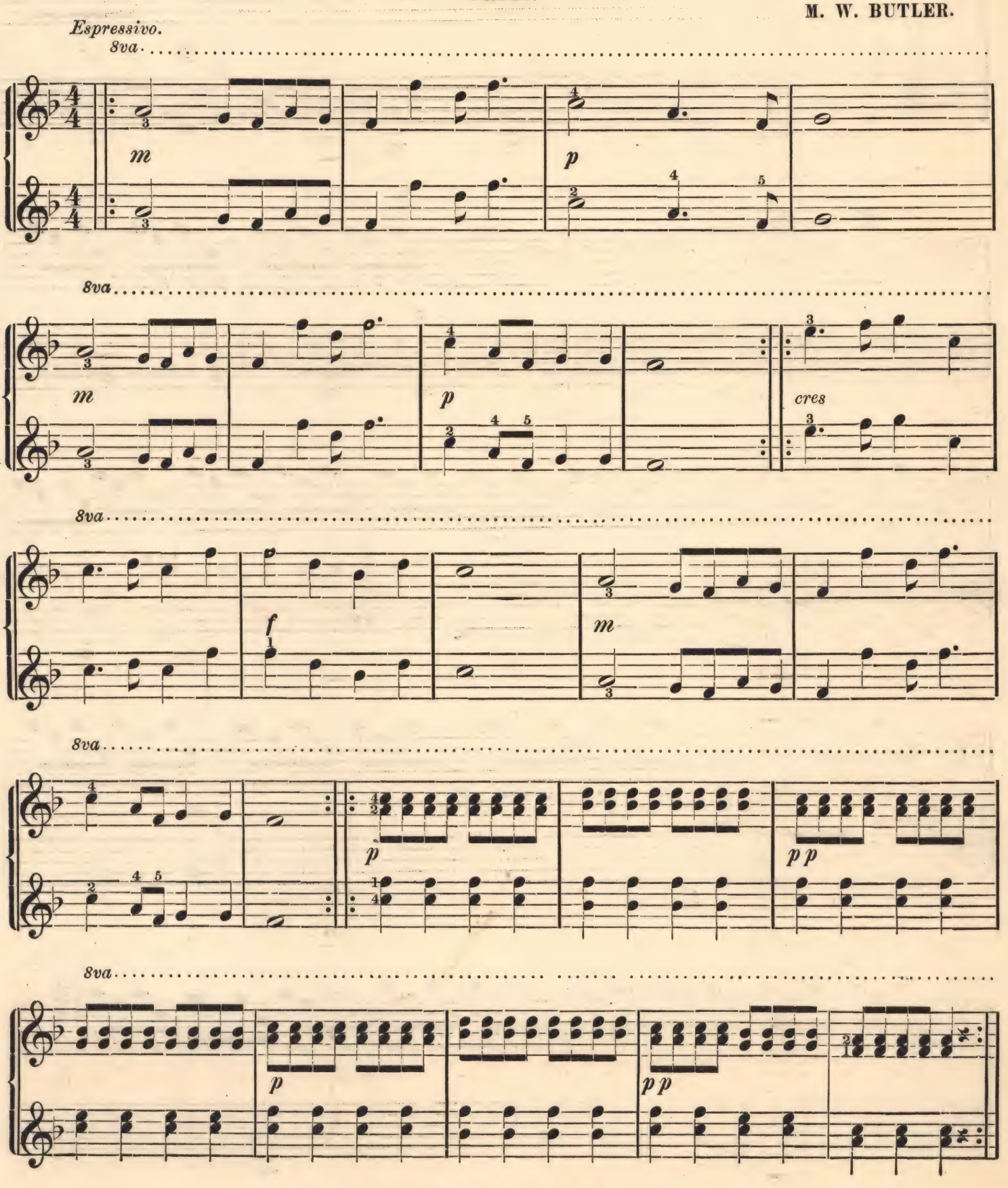
OLD FOLKS AT HOME MARCH.

DUET FOR PIANO OR ORGAN.

PRIMO.

M. W. BUTLER.



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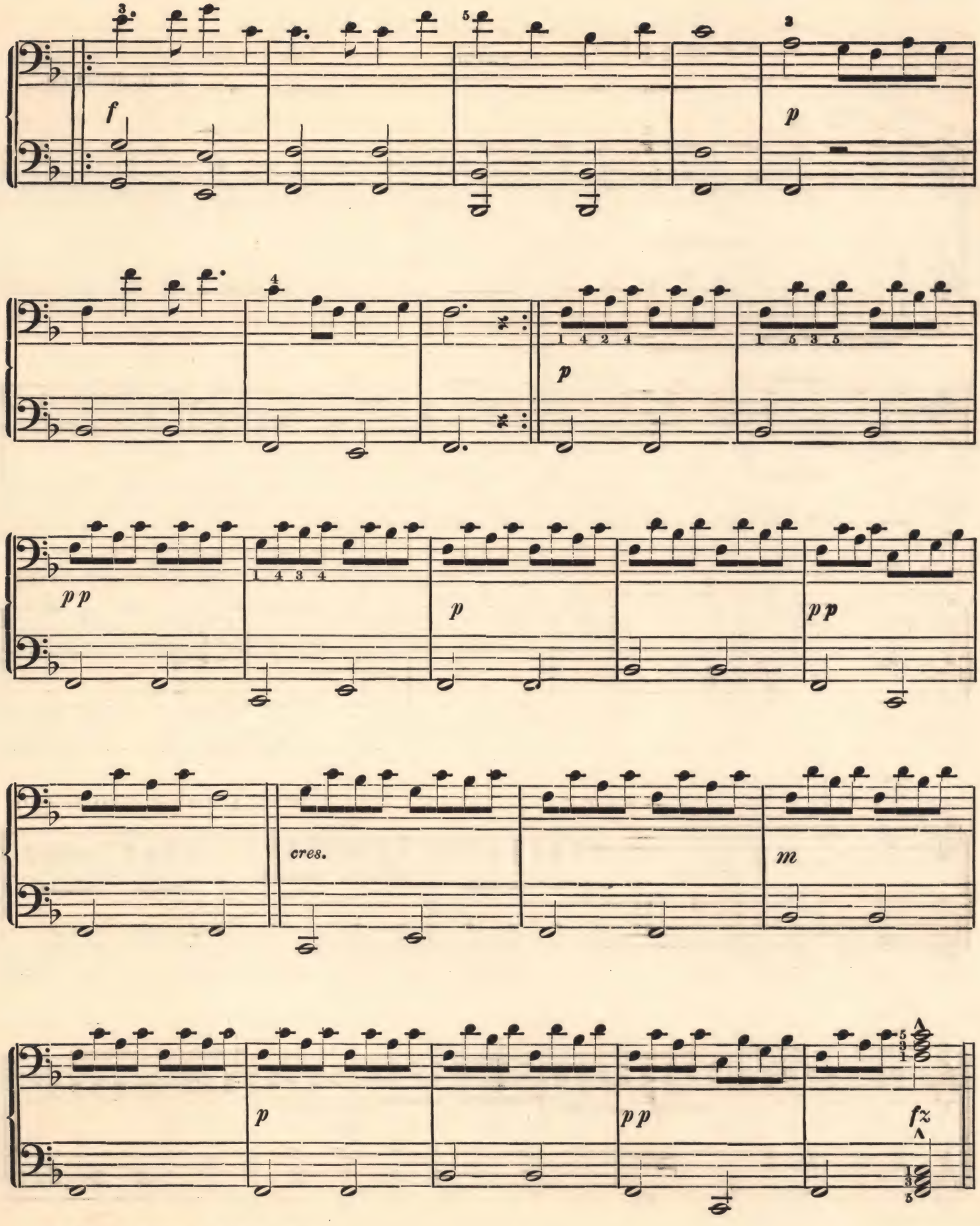
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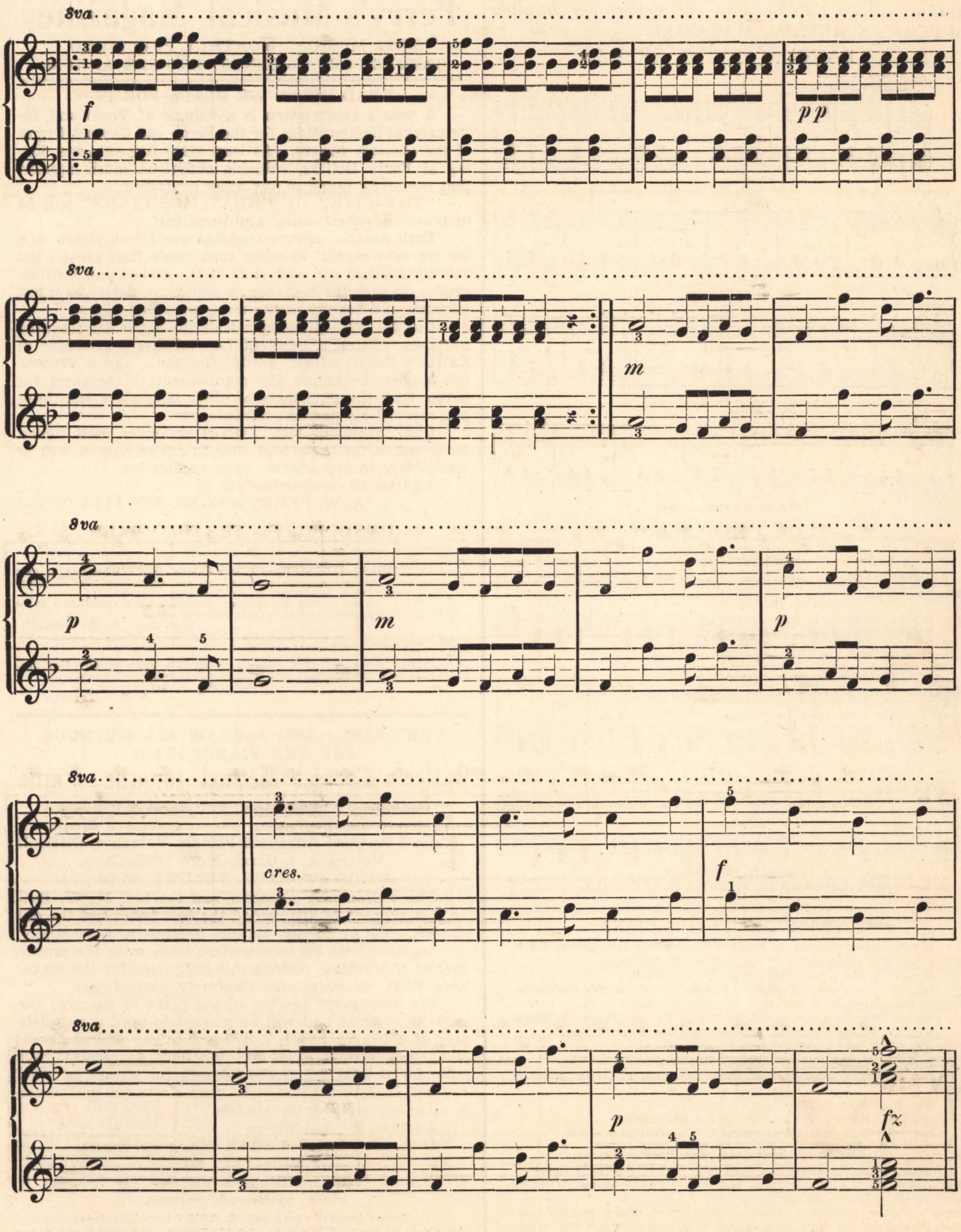
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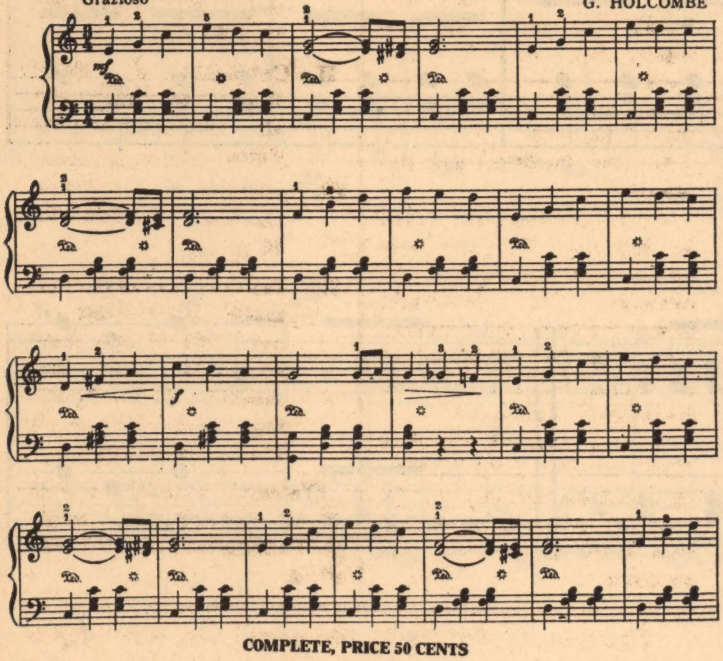

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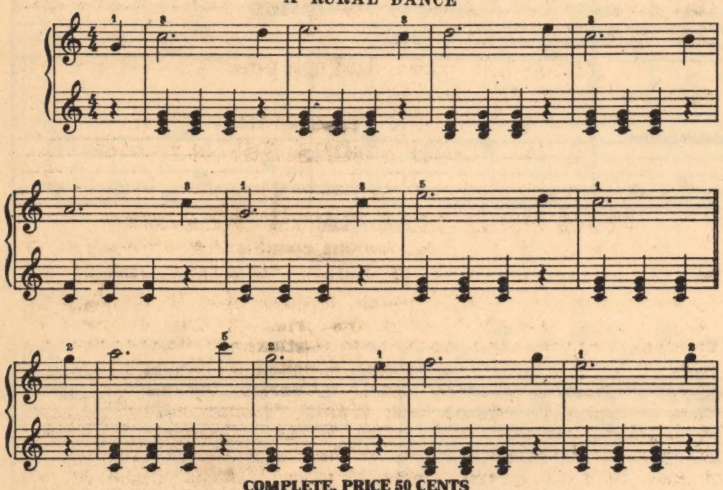

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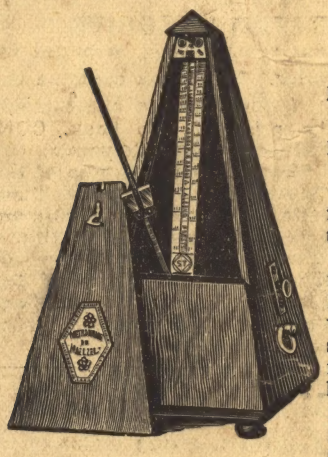

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